

PEDAGOGICAL ENCOUNTERS WITH THE INDIGENEITY & DISABILITY JUSTICE ART EXHIBITION

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ABSTRACT

Curricular encounters with the work of artists invited to be part of an online and ongoing exhibition, *Indigeneity & Disability Justice Art*, for the 3rd International Conference on Disability Studies, Art, and Education is the focus of this essay. The authors introduce pedagogical art encounters with the art in the exhibition to engage teachers and learners in the complexity of multiple layers of personal experiences of disability situated within systemic colonialist structures that reinforce ableism and hierarchies of power.

KEYWORDS

indigenous, critical disability studies, art, art education, curriculum

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INTRODUCTION TO THE INDIGENEITY & DISABILITY JUSTICE ART EXHIBITION

Disability Studies challenges dominant understandings of disability as individual, pathologized, and medicalized conditions and addresses how to change social and cultural practices that exclude difference. Critical Disability Studies builds on the field of Disability Studies with particular attention to how the politics of disability as “both a signifier of inequity and the promise of something new and affirmative” are entangled with racism, sexism, colonialism, heterosexism, transphobia, among many other politics of hegemonic power structures (Goodley, Lawthom, Liddard & Runswick-Cole, 2019, p. 973). From a Critical Disability Studies framework, the *Indigeneity and Disability Justice Art* exhibition, discussed in this essay, highlights the work of thirteen artists/artist collectives whose work focuses on issues of disability and indigeneity.

The art educators and curators who authored this essay, Kelly Gross and Karen Keifer-Boyd,¹ discuss the artists and their work in the exhibition,² and their facilitation of art education courses for undergraduate and graduate students to develop pedagogical encounters with the art in the exhibition. The art education pedagogical encounters with the curated exhibition guides toward critical consciousness of the dire impact of colonialism on indigeneity and disability. The essay concludes with an invitation to readers to engage with the exhibition as an archived resource for teaching from a critical disability studies perspective.

How have artists re-visioned disability narratives shaped by colonialism? Colonialism frames labor and productivity in ableist³ ways in which the body is the primary site of domination by White patriarchal imperial settler powers.

Colonialism demanded able bodyminds from subordinated subjects. . . . The colonized were *always already figured and constituted as disabled*, whether because of their perceived unproductivity as laborers; embodied racial-sexual differences; “unchaste” proclivities of their women; susceptibility to moral contagion and infectious diseases; or inability to learn . . . colonists tied ablebodiedness to compulsory productivity and racialized heteronormativity. (Imada, 2017, p. 1)

The exhibition includes invited artists whose work engages in disability issues and anti-colonialism by offering creative rethinking of historically marginalized positionalities to rebuke dominant colonial narratives of place. In this essay, we introduce the artists and their art in the exhibition followed by student developed pedagogical approaches to raise awareness concerning the “violence of colonialism as both historic and ongoing,” notions of humanness and ability, and how “North/South, abled/disabled and other binaries come to be co-constituted” (Fernandes, 2021, para. 2–3). The art exhibition with the student developed pedagogical encounters as a teaching resource can be activism against ableist, normative assumptions.

Examining disability and colonialism through the lens of intersectionality, moves beyond metaphor to a deeper meaning-making that challenges medical and historical notions of disability and a manifest destiny attitude at the core of colonialism. Furthermore, disability is intrinsically tied to the experience of Indigenous people in many colonized lands, where they have been historically portrayed and treated as defective or impaired. The artists in this exhibit decenter settler perspectives and advocate for decolonization with the hope that “creative production from bodies and minds of difference can advance the project of decolonizing” (Rice, Dion & Chandler, 2021, para. 3).

Decolonization requires repatriation of stolen lands and lifeways from Indigenous people by White settlers. To enact repatriation, much activist work is needed. Artists may be able to change attitudes toward enacting repatriation through the visceral impact of the content of their art. Thus, we developed the following overarching questions to guide our research with the art in the *Indigeneity and Disability Justice Art* exhibition. Moreover, we posted the following questions on the exhibition website (<https://sites.psu.edu/idsaex2021/discuss/>) to generate discussion about the art in the exhibition from a critical disability studies perspective.

1. How have the arts of Indigenous peoples been a significant form of resistance to perceptions of Indigeneity & Disability by countries occupied by settler colonialists?
2. In what ways do you feel the idea/theme/role of resistance comes into play in the art and/or artistic practice?

3. How do the artists in the *Indigeneity & Disability Justice Art* exhibition challenge subjective inscriptions of colonialism on disabled people?
4. What are some ways in which disability justice entangled with anti-colonialism emerges within artistic practice?
5. How have the self-identified disabled artists in the exhibition countered colonialist narratives of Indigeneity & Disability in their art practice?
6. How are intersections of identities socially inscribed?
7. How are identities embraced?

These seven questions posed to undergraduate and graduate students in our courses instigated their inquiry and development of pedagogical encounters with the art exhibition.

PEDAGOGICAL ENCOUNTERS WITH ART

There are 18 art encounters hyperlinked at the Indigeneity and *Disability Justice Art* exhibition website (<https://sites.psu.edu/idsaex2021>) for individuals and groups of all ages and differences. Each guides activities with art and making. Encounters are not prescriptive lesson plans but rather invitations, provocations (Ellsworth, 2015), propositions (Lee, Morimoto, Mosavarzadeh & Irwin, 2019), collective interactions, and intra-actions (Barad, 2007) and innovative ways to engage with, inquiry about, and connect with the art.

Curricular encounters with the art in the exhibition by the eight undergraduate and graduate students in Kelly Gross's 2021 Summer course, "Disability, Diversity, and Differentiation in Art Education", at Northern Illinois University, are [linked here](#). Curricular encounters include a PowerPoint presentation with an overview of the lesson and a lesson plan with specified grade ranges, objectives, questions for encountering the artists' work, and ideas for artmaking. Students from Gross's course had previously taken courses that focused on visual culture and social justice as part of curricular and pedagogical approaches. The lesson plans relied not on a singular artist or artistic encounter but often on multiple artists whose work engaged in related thematic ideas. Gross provided students with the Guide to Curricular

Encounters (see Figure 2) and asked students to use the questions to investigate concepts of interest. In addition, Gross provided students with a list of artists from the exhibit, a short bio, and a link to their work. Students independently researched the artists and later engaged in class discussions about the artists' work. Several of the students identify as disabled and/or students of color. When students created lessons encountering the work of artists from the exhibit, it became an opportunity to imagine otherwise (Greene, 1995). Students could imagine a classroom arts practice that was not centered on colonial or normative ways of being but rather becomes an enabling inclusive pathway.

Keifer-Boyd introduced the ten graduate students in her Fall 2021 "Including Difference" course to pedagogical approaches as encounters with art focused on affect cutting through representation that would challenge assumptions, provoke inquiry into the unfamiliar, and change perspectives and ways of knowing self and the world. Affect dissonance is an experience of difference that generates questions, doubts, and embodiment of critical empathy (Keifer-Boyd, 2021). Affect dissonance pedagogical encounters focus attention on "the histories that come before subjects" in order to understand how the "immediacy of bodily reactions [is] mediated" (Ahmed, 2014, p. 212). An encounter with art can be powerful if the process engages us to experience "something that challenges our habitual being in the world, in contrast to the object of recognition, which serves as a vehicle for the already known. The object of fundamental encounter produces something new in itself" (Deleuze, 1994, p. 139). Our goal was to develop encounters with art to provoke a sense of affect dissonance, challenge ableist assumptions embedded in colonialism, and generate new insights about disability justice. Pedagogical encounters with the art in the exhibition by the ten graduate students in Keifer-Boyd's 2021 Fall course, *Including Difference*, are [linked here](#). The students were from Saudi Arabia, Ghana, South Korea, Taiwan, and the United States, and several identified as disabled, queer, and/or students of color. Following the artist talks at the exhibition reception, six doctoral students who attended the graduate course, *Including Difference*, introduced themselves with visual descriptions and then discussed the pedagogical encounters they developed with the artists' works. In what follows, we describe the artists' work and the contextual information that the artists provided for the exhibition



Figure 1. *While You Dried in the Sand*, a photograph of an installation from above with sand, custom-printed wooden beach chairs, a portable radio, and three custom-printed beach towels. Image: Kevin Quiles Bonilla.

and during the reception. Following brief descriptions of the artists, the essay focuses on the pedagogical encounters that students developed to use in their teaching and as resources for art educators.

KEVIN QUILES BONILLA

Bonilla is an interdisciplinary artist born in Puerto Rico, who uses art practice to explore ideas around power, colonialism, and history as a diaspora migrant, a person with a disability, and a queer person (Bonilla, 2021). The featured artist, Kevin Quiles Bonilla agreed to be interviewed several months before the exhibition reception. An edited 15-minute video with the artist Kevin

Guide to Art Curricular Encounters Inspired by the *Indigeneity and Disability Justice Art* exhibition

Start by considering the relationship between perceptions of disability, indigeneity, and colonialism. Below are three overarching questions to consider when looking at the artists, as well as the questions posed to the featured artist, Kevin Quiles Bonilla, which was edited as a video to include in the online exhibition.

1. Overarching Question 1: How have the arts of Indigenous peoples been a significant form of resistance to perceptions of Indigeneity & Disability by countries occupied by settler colonialists?

Interview Question 1: In what ways do you feel the idea/theme/role of resistance comes into play throughout your artwork and/or artistic practice?

2. Overarching Question 2: How do the artists in the *Indigeneity & Disability Justice Art* exhibition challenge subjective inscriptions of colonialism on disabled people?

Interview Question 2: What are some ways in which disability justice entangled with anti-colonialism emerges within your artistic practice? Please discuss specifically with your installation, *While You Dried in the Sand*.

3. Overarching Question 3: How have the self-identified disabled artists, in the exhibition, decolonized narratives of Indigeneity & Disability in their art practice?

Interview Question 3: How are intersections of identities socially inscribed and identities you embrace and embody impact your artistic process?

Figure 2. The guiding questions used in the interview with Kevin Quiles Bonilla focus on encounters with the art in the *Indigeneity & Disability Justice Art* Exhibition.

Quiles Bonilla was included as part of the reception and is highlighted on the exhibition site ([While you dried in the sand](#) and the 2021 [video interview](#) with Kevin Quiles Bonilla for the *Indigeneity & Disability Justice Art* exhibition ([transcript](#))). During the summer of 2021, Keifer-Boyd and Alexandra Allen met with Kevin Quiles Bonilla via Zoom to conduct an interview focused on his art installation, *While You Dried in the Sand* (see Figure 1). Gross edited the rich dialogue between interviewers and the artist Kevin Quiles Bonilla, which required a consideration of prioritizing information. The post-production video process required balancing background and contextual information, along with creating an argument, or in the case of Bonilla's work, a self-analysis of the work prompted through questioning and dialogue. The video starts with an audio description of self by Bonilla. Then it transitions into a clip from the interview where Bonilla speaks about some of the overarching themes in his work, saying:

I am concerned with how colonialism plays [a] vital role in the different intersections that I inhabit so not only [my] identity as a Puerto Rican, but also my identity as a person with a disability . . . as a person of color, as a queer person, and as a person in the diaspora. (Gross, 2021, 0:50)

In addition to the interview, the exhibit committee had also asked Bonilla to record a description of his art pieces that were included. These audio descriptions overlaid still images of the work to provide viewers with multiple means of viewing and engaging with the work. The descriptions provided by Bonilla provided additional insight into the work with phrases such as "custom printed beach towel" and "tropical font." As this exhibit took place virtually, details such as specifics about the fabric, process, and artistic choices added an additional layer of information for the viewers about the works that would be discussed in detail. Following the description of images, the remaining ten minutes of the video consist of three responses to the interview questions at 5:23, 10:04, and 12:02 (Gross, 2021).

The questions posed to artist Kevin Quiles Bonilla for the video-recorded interview were also the questions Keifer-Boyd asked the nine art education students and one information science graduate student in her *Including Difference* course to build their pedagogical encounters (see Figure 2).

At the beginning of the course, most first-semester graduate students were perplexed by the connection between colonialism and disability and between colonialism and art education. Exploration of the art curated for the exhibition, along with reading the artists' statements and watching the edited interview video (Gross, 2021), helped their understanding of how the injustices of colonialism produced disability. In the interview, Kevin Quiles Bonilla explained that through his art practice, he asks: "How can colonialism also function as a type of disability?" (Gross, 2021, 11:50). Contemplating colonialism's relationship to disability raises questions about power disparities between settlers and Indigenous populations; unsustainable environmental colonialist practices of extraction, extinction, and pollution; and patriarchal, colonialist normative legacies of ableness and productivity.

At the exhibition reception, Bonilla described some of his thought process on the project and details about the imagery describing his approach to appropriating the stereotypical images, designs, and fonts included on souvenir towels and other commodities for tourists coming to Puerto Rico. In particular, his work aims to shed light onto his personal experience and the inhabitants of the island, which still exists as a colony of the United States. In reflecting, Bonilla describes the two printed images on the beach chairs from the summer of 2019:

this was the time when there were several protests going on, on the island, specifically demanding the then governor to step down . . . It was a moment in which I truly saw Puerto Ricans taking their power back . . . it was a really beautiful thing to see the entire community coming together to demand change. (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021)

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTERS WITH BONILLA'S ART

Doctoral student Eunkyung Hwang (2021) describes that her encounter with Bonilla's art "interrogates ableist conception of time and place and enables students to explore crip temporalities through disability in art and collaborative art making practice connected to crip time" (para. 3). Hwang discussed crip temporalities and crip time materialized in cultural artifacts such as blue

tarps placed on roofs as long-term temporary solutions to stop leaks (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021). The blue tarps are numerous in an aerial photo of Puerto Rico following a devastating hurricane, in which the photo is the backbone of a flimsy tourist beach chair prominent in Bonilla's art installation. Disability justice scholar Nirmala Everelles (2012) explained "crippin' care" as an "authentic caring praxis [that] necessitates confront[ing] the limits of one's ignorance and ventur[ing] into spaces where diverse bodies are enabled to forge relations that are disruptive of the norm" (p. 44). Bonilla's art and Hwang's prompts for encountering Bonilla's art draw attention to the normalization of the blue tarps.

Doctoral student Ye Sul Park's (2021) encounter designed for secondary school students involves creating identity maps that intersect race, gender, class, and disability. The maps of intersecting identities serve as source material for art that employs artistic strategies used by Bonilla to "problematize colonial narratives and disability injustice in his larger goal of dismantling systemic oppression" (p. 6). Doctoral student Glynnis Reed's pedagogical encounter for secondary school grades brings Bonilla's sculptural installation *While You Dried in the Sand*, in conversation with Firelei Báez's 2020 painting *Le Jeu du Monde* to investigate the anti-colonialism approaches the artists use to depict their Caribbean homelands. The process involves collage to parody "Wish you were here" postcards. Reed shows art by Bonilla and Báez drawing attention to elements such as concentric circles conveying countries with colonialist histories and lush landscapes of phantasmagorical imaginary life forms suggesting hybridity of transculturalism. Doctoral student Marie Huard's pedagogical encounters with Kevin Quiles Bonilla's art installation, *While You Dried in the Sand*, offer activities for upper elementary grades as interdisciplinary inquiry of home and its environment entangled with the politics of disability, capitalism, and colonialism. Doctoral student Tae Hee Kim also created an encounter with Bonilla's art installation, *While You Dried in the Sand* focusing on how the materials themselves communicate the content and meaning of the art.

BERENICE OLMEDO PEÑA

Berenice Olmedo Peña is a Mexican artist whose installations explore concepts such as "What is

normal? What is not?" (Schöneich, 2021, n.p.). Olmedo utilizes prostheses to explore issues of marginalized populations such as minorities, people with disabilities, and incarcerated people. At the exhibition reception, Berenice Olmedo Peña shared recent bodies of work in a presentation titled "Anthroprosthetic." The work, *How to Survive, Anthroprosthetic*, and *CSO, Haccedad*, are assemblage installations of medical prostheses, spinal corsets, and cervical collars. Olmedo Peña described disability as a human condition stating, "disability allows us to reflect upon a humanity that has to be learned rather than being granted at birth" (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021). In one image of her work, prosthetic legs are placed *en pointe* with ballet shoes as if dancing across the room. In another image pneumatic splints inflate and deflate through an air pump system designed for hospital mattresses. Olmedo Peña describes her work as follows:

Prostheses are technical devices . . . Prosthesis are linguistic. If we take our distance from the medical sense of a prosthesis, that is to say, of the addition or replacement of a missing body part for an artificial one, a prosthesis would not be a simple extension of the human body but the human condition itself . . . thus, it is more than symbolic to try to teach a human how to walk in a country where the population is constantly falling into pieces. (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021)

Olmedo Peña's presentation investigated the precariousness of marginalized groups and the intersectionality of issues faced by women, disabled persons, and Indigenous people.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTERS WITH OLMEDO PEÑA'S ART

Doctoral students Richard Agbeze and Fouz Aljameel asked in their encounter, designed for middle school students, with art by Berenice Olmedo and Yajin Amadu: *How do we use art to deconstruct societal norms that create stigma and isolation among people with disabilities?* At the reception, to conclude the presentations of pedagogical encounters, Agbeze introduced the encounter created with Aljameel, which interrogates society's concepts of what is normal and what is not as the source of stigmatization toward

people with disabilities (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021). Aljameel continued the discussion by introducing artworks and how to facilitate art criticism from a critical disability studies perspective (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021).

Two curricular encounters focusing on the body were inspired by the exhibit. Graduate student Emily Bogucki critically engages in disability issues with the artists Berenice Olmedo Peña, Mari Katayama, and Xooang Choi in *Body Image Representations in Sculpture*, an encounter for grades 10–12 advanced sculpture students. According to her lesson plan, students will analyze how differently abled artists represent the body in sculpture, then apply concepts of gazing, body objectification, and how bodies are valued. Undergraduate student Abigail Krodell designed a curriculum encounter plan for middle schoolers on *Body Autonomy and Self-Identity*. Through the inclusion and examination of artists Kevin Quiles Bonilla and Berenice Olmedo Peña, the encounter guides high school students to thoughtfully produce an identity sculpture that highlights ideas about disability, body autonomy, and formal qualities.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTER WITH PANTEHA ABARESHI'S ART

Panteha Abareishi's work on prosthetics and the mechanization of the body explore their experience with a genetic blood disorder and living with a body that becomes othered as a specimen (Abareishi, 2022). Doctoral candidate Maggie-Rose Condit-Summerson created an encounter with a Black Feminist Disability framework (Bailey & Mobley, 2019) focused on multimedia art by Panteha Abareishi. The encounter guides explorations into how Abareishi's work challenges ableism, colonialism, racism, sexism, and heteronormativity.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTER WITH BANI AMOR'S ART

Bani Amor is a gender/queer travel writer who explores the relationships between race, place, and power (Amor, 2021). Graduate student Pablo Ramirez conceptualized *Safe Spaces Paintings* for upper high school students. Examining the

artwork of Bani Amor, guides high school students to create a painting of a space/object that reflects the students' safe space. The experience supports students in exploring their safe space, and questioning why it is comfortable. Learning how teachers passively colonize space will help students working to become art teachers understand how they can create more inclusive spaces.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTER WITH VANESSA DION FLETCHER'S ART

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse artist whose work utilizes porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally (Fletcher, 2021). Doctoral student Carly Holzwarth designed an encounter for high school students focused on Vanessa Dion Fletcher's performance, *Finding Language*, which guides investigation into histories of the naming of land, and the languages spoken and colonized on the land. At the exhibition reception, Holzwarth presented the encounter she designed to engage with Vanessa Dion Fletcher's performance, *Finding Language*, which addresses colonialist and ableist forces of the English language (*Indigeneity & Disability Justice Art* exhibition recording, personal communication, October 9, 2021). Drawing inspiration from Dion Fletcher's anti-colonial actions, participants in the encounter would create a performance from their personal narratives of language, its barriers, and how to communicate in accessible and inclusive ways.

STUDENT DEVELOPED PEDAGOGICAL ENCOUNTER WITH RAISA KABIR'S ART

Raisa Kabir is an interdisciplinary artist and weaver whose (un)weaving performances comment on power, production, disability, and the body as a living archive of collective trauma.

Graduate student Michael Trulis challenges students to encounter the work of Raisa Kabir in *No Protections Deconstruction*. The encounter guides students to investigate the idea of a literal interpretation of *No Protection*, and critically dissects the role of disability in fictional superhero graphic narratives.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTER WITH MARU NIHONIHO'S WORK

Maru Nihoniho collaborated with a University of Auckland research team to develop a game, *Sparx*, drawing from Māori material cultures designed to address crises of mental health among *rangatahi [youth] Māori* (Tahu, 2019). Our spaces are dominated by visual culture and lived cultural experiences. Graduate student Emmanuel Hernandez developed an encounter titled, *Disability in Visual Culture and Deconstructing Stereotypes*, a middle school lesson focusing on how representation of disabilities are portrayed in visual culture and other forms of media. The goal of this encounter is to cultivate nontraditional means of expression and the practice of art as a tool for communication.

STUDENT-DEVELOPED PEDAGOGICAL ENCOUNTER WITH YO-YO LIN'S ART

Yo-Yo Lin is a Taiwanese-American, interdisciplinary artist, who explores the possibilities for self-knowledge in the context of emerging, embodied technologies. Her recent body of work reveals and re-values the complex realities of living with chronic illness and intergenerational trauma. Four students created encounters that incorporated the artist Yo-Yo Lin and focused on lived experiences and perceptions.

Doctoral student Mia Hua developed an encounter with Yo-Yo Lin's *Walls of My Room are Curved*, a movement-generated sonic performance of the body. The affective process involves a body-scan meditation with attention to embodied emotions translated into textile artworks. Graduate student Erin Crawford was inspired by Yo-Yo Lin and Yayoi Kusama to guide high school students to discuss the impact of culture and colonization through *Focusing on the Lived Experiences between Various Individuals and Cultures*. The encounter guides students to create a short film that assists classmates in viewing an event or idea from the student's unique perspective. Graduate student Amy Henkel plans to facilitate an examination of the work of Yo-Yo Lin, Despina, Lisa Mann, and Frida Kahlo titled *Correcting Perceptions*. In this experience, high school students juxtapose traditional film photography with contemporary illustration to create intentional clashes between societal and personal perceptions of self. Undergraduate student Raina Williams developed

Mixed Media & My Life (Journal Visualization). The encounter guides students to view, analyze, and interpret the meanings and qualities of mixed media artwork by Yo-Yo Lin, Kevin Quiles Bonilla, Faith Ringgold, and Jen Jacobs before completing journal entries and collages.

INVITATION TO THE "INDIGENEITY & DISABILITY JUSTICE ART" EXHIBITION AS A CURRICULUM RESOURCE

Through the exhibition, artist interviews, conference reception, and curricular encounters, the artists, educators, and activists engage in acts of disability justice addressing entangled forms of oppression and toward the potential to disrupt and shift perspectives through encountering works of art (Keifer-Boyd, Bastos, Richardson & Wexler, 2018). The work by artists in this exhibit demonstrates ways of revisioning disability and colonialism through a critical disability studies framework that conjoins experiences of disability with colonialism. The encounters developed by students at the two universities, in the courses *Including Difference* and *Disability, Diversity, and Differentiation in Art Education*, are starting points as ways to engage learners to critically examine ableist and colonialist oppression and witness resiliency and counternarratives through interpretive art experiences and making art. The curators invite teachers and students to comment about their encounters with the art on the exhibition [website](#). Such comments can create a generative dialogue about the impact of the art on challenging or changing perspectives about disability. Moreover, the complexity of the art investigated through art making as part of the encounters offers insights into socially engaged artistic practices.

We recognize our complicity as White settlers of Indigenous lands, as well as the complexity of our own life experiences in both privileged and marginalized identities. We invite others to continue this pursuit and contribute to the exhibition site in ways that can further respond to the questions posed by the authors and their students to use arts to explore Indigeneity and disability justice. Thus, the exhibition, encounters, and reception hold the promise of becoming a generative archive of disability justice art.

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ENDNOTES

1 This essay was a collaboration from conception to final writing with no first author. Authors are listed alphabetically.

2 Supported by many (i.e., Christiana Afrikaner, Jeremy Johnson, Elisabeth Noske, Alice Wexler, and Xalli Zuñiga) in networking with artists to invite; and to imagine what the exhibition could become—Kelly Gross, Alexandra Allen and Karen Keifer-Boyd curated and set-up the *Indigeneity & Disability Justice Art* exhibition website at <https://sites.psu.edu/idsaex2021/> for the 3rd International Conference on Disabilities Studies, Art, and Education. The home page of the exhibition includes information about each artist. While the art exhibition provides a much-needed resource of artists, teachers and students might be unfamiliar with critical disability studies, indigeneity, and colonialism—all key perspectives and histories pertinent to the focus of the exhibition. The exhibition, along with the discussion prompts, and the 18 pedagogical approaches offered as encounters and lesson plans, explore anti-colonial and disability justice art from perspectives and identities of artists living with disabilities.

3 Ableism is discrimination based on the assumption that “being able-body is the normal and superior human condition” and is perpetuated by oppressive slurs as well as colloquial expressions, such as “that’s so lame,” which use disability terms to convey something or someone as subhuman, pitiful, broken, shameful, and tragic (McLean, 2011, p. 13) .